BERNSTEIN & COPLAND

November 5-7, 2021

HARTFORD SYMPHONY ORCHESTRA
Carolyn Kuan, music director

BERNSTEIN & COPLAND

Friday, November 5, 2021 / 8:00 p.m. Saturday, November 6, 2021 / 8:00 p.m. Sunday, November 7, 2021 / 3:00 p.m.

Belding Theater, The Bushnell Center for the Performing Arts

CAROLYN KUAN, conductor
LEONID SIGAL, violin

AARON COPLAND (1900-1990)

Rodeo: Four Dance Episodes
I. Buckaroo Holiday
II. Corral Nocturne
III. Saturday Night Waltz
IV. Hoe-Down

WYNTON MARSALIS (b. 1961)

Violin Concerto in D Major
III. Blues
IV. Hootenanny
Leonid Sigal, violin

~ INTERMISSION~

LEONARD BERNSTEIN (1918-1990)

West Side Story Symphonic Dances
I. Prologue
II. "Somewhere"
III. Scherzo
IV. Mambo
V. Cha Cha
VI. Meeting Scene
VII. "Cool" Fugue
VIII. Rumble
IX. Finale

LAURA KARPMAN (B. 1959)

All American

The post of Music Director is endowed by The Beatrice Fox Auerbach Foundation.

Cameras and recording equipment are not permitted during the performance.

As a courtesy to the performers and other audience members, please turn off watch alarms and cell phones.

The Hartford Symphony Orchestra receives major support from the Greater Hartford Arts Council, the Hartford Foundation for Public Giving, and with support from the Department of Economic and Community Development, Connecticut Office of the Arts which also receives support from the National Endowment for the Arts, a federal agency.

The 2021-22 Masterworks Series is presented by

The Edward C. & Ann T. ROBERTS FOUNDATION

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Artist Biographies

Leonid Sigal

Violin

HSO Concertmaster Leonid Sigal has enjoyed a multi-faceted career as recitalist, chamber musician, orchestra leader and soloist, as well as conductor. He has been praised by audiences and critics for his virtuosity and musical sensitivity. The *Miami Herald* wrote: “He demonstrated what a fine violinist he is, playing passionately and cleanly with a soaring tone”; and the *Hartford Courant* echoes: “His tone is consistently sweet. He brings a clear sense of phrasing, articulation and effortless virtuosity.” And most recently: “The richness of his interpretive voice remains fascinating.”

Born in Moscow, Russia into a musical family, Mr. Sigal began violin studies at age five and was accepted to the renowned Gnessin School of Music. He went on to graduate with excellence from the Moscow Conservatory, where he studied with Maya Glezarova. Winner of several violin competitions and recipient of the Meadows Artistic Scholarship Award, he moved to the U.S., where he continued his studies and in 1995 he was invited by Michael Tilson Thomas to join a prestigious orchestral fellowship at the New World Symphony.

Mr. Sigal’s vast performing experience includes appearances in the U.S., Canada, Brazil, Russia, Japan, South Korea and throughout Europe. Recent and upcoming seasons’ highlights include solo performances of Brahms’ Double Concerto with cellist David Finckel, concertos by Mozart, Beethoven, Mendelssohn and Glazunov. He founded and has served as Artistic Director of the celebrated Sunday Serenades, a popular chamber music series at the Wadsworth Atheneum in Hartford, now in its 12th season.

Besides his HSO duties, he has served as Concertmaster and Assistant Conductor of the Atlantic Classical Orchestra. Since 2012, at the invitation of Music Director Gerard Schwarz, he has been part of The All-Star Orchestra alongside fellow principals from major American orchestras. Previously Associate Concertmaster of the Florida Philharmonic, he has performed with the San Diego Symphony and Boston Symphony. He served as Artistic Director of the Miami Chamber Symphony, and has made frequent returns to the podium.

Aaron Copland

Four Dance Episodes from Rodeo (1942)

World Premiere: *October 16, 1942*

Most Recent HSO Performance: *January 23, 2009*

Instrumentation: *3 flutes with second and third flute doubling on piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, xylophone, glockenspiel, snare drum, woodblock, triangle, cymbal, whipcrack, bass drum, harp, piano/celeste and strings: violin I, violin II, viola, cello, and bass*

Duration: *18*'

Four Dance Episodes from *Rodeo* (1942)

Aaron Copland

(Born November 14, 1900 in Brooklyn, New York

Died December 2, 1990 in North Tarrytown, New York)

The great success of *Billy the Kid* in the spring of 1938 prompted the Ballet Russe de Monte Carlo to commission Copland four years later to write a second ballet on a cowboy theme; Agnes de Mille was engaged to devise the scenario and the choreography. Copland worked quickly on the score for *Rodeo*, composing it between May and September while teaching at Tanglewood. The premiere in October was received enthusiastically ("We took an extraordinary number of curtain calls that night," the composer recalled), and *Rodeo* has remained among Copland's most popular scores. The story of *Rodeo* is a simple one: a cowgirl, tough of hide but tender of heart, searches for — and finds — a man from the prairie whom she can invite to the Saturday night dance. Copland's music reflects the plot's folksiness and unaffected characters in its lean, uncluttered style, its quotations of American folk melodies, and its ebullient spirit.

Buckaroo Holiday, the first of the Four Episodes that Copland extracted from the ballet for concert performance, opens with a syncopated version of a descending scale punctuated by jazz-derived rhythms. Two folksongs, *Sis Joe* and *If He'd Be a Buckaroo by Trade*, provide the thematic material for the movement. *Corral Nocturne* is a modest, expressive song suffused with the moonlit stillness of the prairie. Though Copland employed no folksongs in this movement, its themes are imbued with the manner and mood of many familiar vernacular melodies. *Saturday Night Waltz* exudes an air of faded courtliness and manners-carefully-observed. The rhythm of the dance sways gently between 3/4 and 6/8, as though the participants were not quite sure about the proper pattern of the steps. For the *Hoe-Down* that closes the suite, Copland borrowed the traditional tunes *Bonyparte* and *McLeod's Reel* to portray the foot-stomping, country fiddling, and swaggering bravado of this rousing Western square dance.

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Wynton Marsalis

Concerto in D for Violin and Orchestra (2015)

World Premiere: *November 6, 2015*

Most Recent HSO Performance: *This is the HSO's first performance of this work*

Instrumentation: *3 flutes with third flute doubling on piccolo, 3 oboes with third oboe doubling on English horn, 3 clarinets with first clarinet doubling on E-flat clarinet and third clarinet doubling on bass clarinet, 3 bassoons with third bassoon doubling on contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings: violin I, violin II, viola, cello, and bass*

Duration: *25'*

Concerto in D for Violin and Orchestra (2015)

Wynton Marsalis

(Born October 18, 1961 in New Orleans)

Wynton Marsalis, the second of six sons born to Ellis Marsalis, one of New Orleans' foremost jazz pianists, received his first trumpet when he was six, as a gift from Al Hirt. At age eight, he joined a children's marching band led by banjoist-guitarist Danny Barker, and he soon started playing traditional jazz with Barker's Fairview Baptist Church Band. Marsalis did not begin formal trumpet study until he was twelve, but then he was trained in both classical and jazz styles, and within two years he had performed Haydn's Trumpet Concerto with the New Orleans Philharmonic. In 1978, he studied at the Berkshire Music Center at Tanglewood, receiving the Shapiro Award for Outstanding Brass Player at the end of the summer; he was seventeen. A scholarship to the Juilliard School followed. Marsalis gathered a wide range of performing experiences in New York, playing in salsa and top-forty bands, Broadway shows and the Brooklyn Philharmonic. By 1980, he was touring with Art Blakey and the Jazz Messengers, and performing in a quartet with Herbie Hancock, Ron Carter and Tony Williams. He made his first recording as a featured performer in 1981, and the following year formed a quintet with his brother, saxophonist Branford. In 1983, Marsalis was the first performer to win Grammy Awards in the same year for recordings of both jazz (*Think Of One*) and classical music (Haydn, Hummel and Leopold Mozart trumpet concertos). He repeated that feat the following year with *Hot House Flowers* and a disc of Baroque works, and has since won five more Grammys as well as the Grand Prix du Disque, an Edison Award and the Louis Armstrong Memorial Medal.

In 1987, Marsalis co-founded a jazz program at New York's Lincoln Center to nurture performance and education; in 1995, Jazz at Lincoln Center became a full member of that influential arts center's constituent organizations and in 2004 moved into its own home at the Frederick P. Rose Hall at Columbus Circle, the world's first concert hall built specifically for jazz. Marsalis continues as Artistic Director of Jazz at Lincoln Center and Conductor of the Lincoln Center Jazz Orchestra, which he leads in performances in New York and on tours around the world.

Wynton Marsalis has traveled widely as a teacher and spokesperson for jazz, giving master classes, concerts and lectures to foster the performance and appreciation of the art among young people. His devotion to education resulted in the 1995 Sony Classical production of Marsalis on Music for PBS and the 1996 Peabody Award-winning series Making the Music for NPR. He has written six books for both children and adults on the history and appreciation of jazz, delivered a series of six lectures entitled Hidden ,n Plain View: Meanings in American Music at Harvard, and from 2015 to 2021 serves as an A.D. White Professor at Cornell University. Marsalis has also lent his voice and talent to many non-profit organizations seeking to meet various social needs, not least in his advocacy for the victims of Hurricane Katrina by organizing relief programs for New Orleans' musicians and cultural organizations and by playing a leading role with the Bring Back New Orleans Cultural Commission.

Marsalis is also highly regarded as a composer for small and large jazz ensembles, ballet, film and concert — *Blood on the Fields*, his epic "jazz oratorio" based on the theme of slavery and celebrating the importance of freedom in America, won the 1997 Pulitzer Prize in Music, the first jazz composition to be so honored. His many other distinctions include the National Medal of Arts, honorary degrees from Columbia, Yale, Brown, Princeton and more than 25 other leading academic institutions, appointment as an International Messenger of Peace in 2001 by the United Nations, Frederick Douglass Medallion for Distinguished Leadership from the New York Urban League, the rank of *Chevalier dans l'Ordre des Arts et des Lettres* from the French Ministry of Culture, and the National Humanities Medal, presented to him in 2015 by President Barack Obama.

Marsalis said that his Violin Concerto in D was composed "to and for the virtuoso, educator and inspired advocate Nicola Benedetti (in memory and in the spirit of [West Indies-born Antebellum African-American] fiddler, cornetist, composer and educator Francis Johnson."

Benedetti and Marsalis share a long-time mutual respect and friendship that has grown from their deep concern with education, society and the reach of their music-making. Benedetti said of Marsalis, "Speaking most generally and from an emotional standpoint, his is music that is so complex, clearly multilayered and intellectual, yet never abandons the desire to engage people. I hear that always when I hear his music. Also, the strong narrative that runs through so much of his music, one that doesn't accept, but challenges injustice; one that always has a resolution in uplift and in bringing people together; one that doesn't shy away from truth, and very harsh ones at that. But equally it is not lacking in hope and is very celebratory. To say he's an inspiration to me is a gross understatement. He's one of the biggest inspirations I've ever come across in my life." Marsalis: "I've known Nicky for a long time and have always respected her artistry. She plays with such depth of feeling, the same as that Anglo-Afro-Scottish tradition. She's extremely intelligent and works with kids; she and I have a lot in common — a social consciousness of the need for classical music, a belief in practicing — so there were a lot of common touch points."

The Concerto in D was composed in 2015 on a joint commission from the National Symphony Orchestra, London Symphony Orchestra, Ravinia, Los Angeles Philharmonic, Leipzig Gewandhaus Orchestra and the Amsterdam concert series NTR ZaterdagMatinee, and premiered on November 6, 2015 at the Barbican Hall by Benedetti and the London Symphony Orchestra, conducted by James Gaffigan. For that performance, English writer, broadcaster, bassist, jazz historian and London *Times* critic Alyn Shipton wrote, "Most of Marsalis' compositions have an underlying story and the Concerto in D is no exception.

"[In movement III,] Marsalis' *Blues* picks up on ideas of relationships he explained in earlier works, such as his album *He and She*. This movement begins with flirtation, juxtaposing seriousness and playfulness with quick changes from introspection to sensuality, to holiness, to transcendence, repose, pastoral lyricism and finally courtship. As the pizzicato violin and the 'wa-wa' brass [an onomatopoeic effect made by one hand covering and uncovering an opening in the front of a purpose-made mute] exchange phrases with the woodwinds, we hear 'yes but no … no but yes,' a somewhat halting conversation. From this courtship, we find ourselves in church, full of congregational call-and-response, which builds quite freely until we reach the sermon: a fiery one that is exhorting, shouting, hollering, repetitive and finally introspective. As the sermon ends, we hear the big collective sigh, combining all the feelings it has aroused: wistfulness, loss, cleansing grief, ascendance, transcendence and acceptance.

"The final movement, Hootenanny, follows the courtship and the service with a celebration. It runs through a number of textures that Marsalis says were exciting for him to explore, bringing ideas from his big-band work to the timbres and tones of the symphony orchestra. It begins with a reel shared between the solo violin and the strings that's exuberant, gritty, rough, grooving, dancing and wild, with barely controlled violence. This is followed by a calm, pastoral chorale that ushers in a spiritual: it's African, persistent, inevitable, songlike, repetitive and optimistic. It prepares for the final ancestral dance, which in Marsalis' words is raucous, stomping, mirthful, dancing, wistful, playful, parading and finally whimsical."
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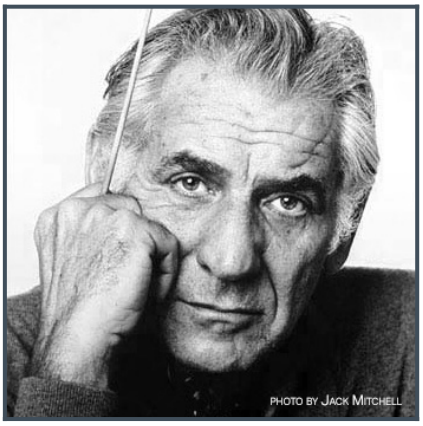

Leonard Bernstein

Symphonic Dances from West Side Story (1957)

World Premiere: *February 13, 1961*

Most Recent HSO Performance: *February 16, 2014*

Instrumentation: *3 flutes with third flute doubling on piccolo, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet 2 bassoons, contrabassoon, 4 horns, 3 trumpets with first trumpet doubling on piccolo trumpet, 3 trombones, tuba, alto saxophone, timpani, vibraphone, timbales, congas, bass drum, tomtom, drum set, cymbals, tambourine, woodblock, triangle, tamtam, xylophone, glockenspiel, chimes, tenor drum, pitched drums, snare drum, finger cymbals, maracas, cowbells, police whistle, bongos, suspended cymbal, guiro, harp, piano/celeste, and strings: violin I, violin II, viola, cello, and bass*

Duration: *24'*

Symphonic Dances from *West Side Story* (1957)

Leonard Bernstein

(Born August 25, 1918 in Lawrence, Massachusetts

Died October 14, 1990 in New York City)

Leonard Bernstein, a native of Boston, had a productive fascination with New York City for much of his career. Beside being linked with that city's major orchestra for many years as conductor and music director, Bernstein was inspired by the great metropolis in several of his original stage compositions — the ballet *Fancy Free* (1944), the musicals *On the Town* (1944) and *Wonderful Town* (1952), the score for Elia Kazan's film *On the Waterfront* (1954) and the epochal *West Side Story*. The idea for *West Side Story* was suggested to Bernstein as early as 1949 by the choreographer Jerome Robbins, who envisioned a modern adaptation of Shakespeare's classic *Romeo and Juliet* set in New York City. Bernstein was fascinated with the idea, but he could not find time to work on the project until the

middle 1950s, beginning composition as soon as he had finished the brilliant score for the operetta/musical *Candide*. Stephen Sondheim, in his Broadway debut, supplied the lyrics, Arthur Laurents wrote the book and Robbins staged the show, which was finally completed in 1957. After try-outs in Washington and Philadelphia, West Side Story was unveiled on Broadway on September 26th and ran for almost two years. After a ten-month road tour, it returned to New York and closed on April 27, 1960 after a total of 732 Broadway performances. It was made into a film in 1961 that swept ten Oscars, including Best Picture, and has since entered into the pantheon of the American theater as one of the greatest musicals ever created.

.*West Side Story* was one of the first musicals to explore a serious subject with wide social implications. More than just the story of the tragic lives of ordinary people in a small, grubby section of New York, it was concerned with urban violence, juvenile delinquency, clan hatred and young love. The show was criticized as harshly realistic by some who advocated an entirely escapist function for the musical, depicting things that were not appropriately shown on the Broadway stage. Most, however, recognized that it expanded the scope of the musical through references both to classical literature (*Romeo and Juliet*) and to the pressing problems of modern society. Brooks Atkinson, the distinguished critic of *The New York Times*, noted in his book *Broadway* that *West Side Story* was "a harsh ballad of the city, taut, nervous and flaring, the melodies choked apprehensively, the rhythms wild, swift and deadly." Much of the show's electric atmosphere was generated by its brilliant dance sequences, for which Jerome Robbins won the 1957-1958 Tony Award for choreography. "The dance movements not only epitomize the tensions, the brutality, bravado, and venomous hatred of the gang warriors but also had sufficient variety in themselves to hold audiences spellbound," wrote Abe Laufe in *Broadway's Greatest Musicals*. In 1961, Bernstein chose a sequence of dance music from *West Side Story* to assemble as a concert work, and Sid Ramin and Irwin Kostal executed the orchestration of these "Symphonic Dances" under the direction of the composer. Bernstein said that he called these excerpts "symphonic" not because they were arranged for full orchestra but because many of them grew, like a classical symphony, from a few basic themes transformed into a variety of moods to fit the play's action and emotions. *West Side Story*, like a very few other musicals — *Show Boat*, *Oklahoma*, *Pal Joey*, *A Chorus Line*, *Sunday in the Park with George*, *Rent*, *Hamilton* — provides more than just an evening's pleasant diversion. It is a work that gave a new vision and direction to the American musical theater.

In the story, Riff, leader of the Jets, an "American" street gang, determines to challenge Bernardo, head of the rival Sharks, a group of young Puerto Ricans, to a rumble. Riff asks Tony, his best friend and a co-founder of the Jets, to help. Tony has been growing away from the gang,

and he senses better things in his future, but agrees. The Jets and the Sharks meet that night at a dance in the gym, where Tony falls in love at first sight with Maria, Bernardo's sister, recently arrived from Puerto Rico. Later that night, Tony meets Maria on the fire escape of her apartment. The next day, Tony visits Maria at the bridal shop where she works, and they enact a touching wedding ceremony. Tony promises Maria he will try to stop the rumble, but he is unsuccessful and becomes involved in the fighting. He kills Bernardo. Maria learns that Tony has slain her brother. Tony comes to her apartment, but she cannot send him away, and they long for a place free from prejudice. Tony leaves, and hides in Doc's drugstore. Maria convinces Anita, Bernardo's girl, of her love for Tony, and Anita agrees to tell Tony that the Sharks intend to hunt him down. She is so fiercely taunted by the Jets at the drugstore, however, that she spitefully tells Tony that Maria has been killed. Tony numbly wanders the streets, and meets Maria. At the moment they embrace, he is shot dead. The Jets and the Sharks appear from the shadows, drawn together by the tragedy. They carry off the body of Tony, followed by Maria.

The following summary, outlining the stage action that occurs during the Symphonic Dances, appears in the orchestral score:

"*Prologue* (Allegro moderato) — The growing rivalry between two teen-age gangs, the Jets and the Sharks.

"*Somewhere* (Adagio) — In a visionary dance sequence, the two gangs are united in friendship.

"*Scherzo* (Vivace leggiero) — In the same dream, they break through the city walls, and suddenly find themselves in a world of space, air and sun.

"*Mambo* (Presto) — Reality again; competitive dance between the gangs.

"*Cha-cha* (Andantino con grazia) — the star-crossed lovers, Tony and Maria, see each other for the first time and dance together [*Maria*].

"*Meeting scene* (Meno mosso) — Music accompanies their first spoken words.

"*Cool*, *Fugue* (Allegretto) — An elaborate dance sequence in which the Jets practice controlling their hostility.

"*Rumble* (Molto allegro) — Climactic gang battle during which the two gang leaders are killed.

"*Finale* (Adagio) — As Tony dies in Maria's arms, love music developing into a procession, which recalls, in tragic reality, the vision of *Somewhere*."

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Laura Karpman

All American (2019)

World Premiere: *August 22, 2019*

Most Recent HSO Performance: *This is the HSO's first performance of this work*

Instrumentation: *3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano, and strings: violin I, violin II, viola, cello, and bass*

Duration: *6'*

***All American* (2019)**

Laura Karpman

(Born March 1, 1959 in La Jolla, California)

Laura Karpman is a woman of remarkable and varied accomplishments — one of the best-known and most prolific female composers for films, television, theater and video games, winner of a Grammy Award and five Emmys, composer of dozens of orchestral and chamber works and five operas (including *Ask Your Mama*, based on a text by Langston Hughes and created in collaboration with Jessye Norman, which premiered at Carnegie Hall in 2009), first American female composer inducted into the Music Branch of the Academy of Motion Picture Arts and Sciences and first female elected Governor of the Music Branch, teacher in the film and television programs at USC, UCLA and San Francisco Conservatory, advisor to the Sundance Film Institute, and a tireless advocate for female musicians as founder of the Alliance for Women Film Composers.

Laura Karpman, born in 1959 in La Jolla, California, was exhibiting exceptional musical talent by age seven and grew up composing and performing classical music. She did her undergraduate studies at the University of Michigan with Pulitzer Prize-winners William Bolcom and Leslie Bassett before earning master's and doctoral degrees at Julliard, where her principal teacher was the modernist Milton Babbitt, another Pulitzer winner. Karpman spent a decade in New York, studying, composing concert works (for which she won an Ives Fellowship from the American Academy of Arts and Letters), and gaining income and experience as a jazz piano player and singer in the city's bars. She also studied at the Aspen Music School and in Paris with the legendary pedagogue Nadia Boulanger, and participated in the Sundance Institute Film Music Program, where she worked with composers David Newman, Dave Grusin, David Raksin and Shirley Walker (one of the first women to receive sole music credit for a Hollywood film). Karpman moved to Los Angeles in 1989 and quickly established herself in the business with her music for television movies. She has since garnered some 140 credits for documentaries, TV movies and series, theatrical releases and video games, including Paris Can Wait (starring Diane Lane and Alec Baldwin), Black Nativity (Forest Whitaker, Angela Bassett, Jennifer Hudson), Breakup (Bridget Fonda, Kiefer Sutherland), The Annihilation of Fish (Lynn Redgrave, James Earl Jones), the video game EverQuest II, and Steven Spielberg's Emmy-winning miniseries Taken. Among Laura Karpman's additional honors are residencies at Tanglewood, MacDowell Colony and Sundance Institute, and two ASCAP Foundation grants.

Karpman wrote of *All American*, commissioned and premiered by the Los Angeles Philharmonic in 2019, "When I received a commission to write an overture to open a Hollywood Bowl concert featuring entirely American music, I knew I could call it 'All American' and find something to write about that would come out of my interests and would be lovely for a summer evening. My first instinct was to go to patriotic music, perhaps something well-known, like Sousa or another very American anthem, and play with that as motivic material. Then an idea jumped into my head — I had been thinking a lot about the pervasive invisibility of women composers in music history. We tend to believe that there were very few, if any, women composers in past centuries, but I've begun to think that maybe there were women composers, lots of them, and that their works have been unrecognized, un-amplified. I set out looking for patriotic songs by American women composers, and, much to my surprise, I found not one or two, but hundreds.

"I have taken three of these songs and used them as thematic material in what has become a very American anthem called *All American*. There is still a Sousa quote that sneaks in and hidden references to other works, but listen for the very patriotic melodies in the song *March On, Brave Lads, March On!* by Mildred Hill (composer of the best-known song in the English language, *Happy Birthday*), and in Emily Wood Bower's *Your Country Needs You* and Anita Owen's *'Neath the Flag of the Red, White, and Blue*. *All American* is dedicated to those women.

"Underneath these quotes is an uneven but propulsive rhythm and melody. For me, this is an analogy to women's advancement, moving forward in a positive direction, but always with a little bit of a trip, a hiccup. This propulsion is powered by percussion instruments, many of which are derived from kitchen tools partnered with very traditional band percussion. You'll hear a baking sheet playing along with the snare drum, silverware used instead of a triangle, pots and pans substituting for tubular bells, a butcher block played with a meat tenderizer, trash bins joined with orchestral toms, and, my favorite, my beloved Le Creuset 5-quart braiser used as an anvil. Please enjoy *All American*."

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